

& Mrs. Langtry Doesn't Like "Bad Notices"---Six New Plays This Week. 2



MISS EVELYN GIBSON AT THE VICTORIA.



EDWARD HARRIGAN AND MRS. ANNIE YEAMANS AT THE MURRAY HILL.



BLANCHE RING, VICTORIA THEATRE.



MRS. FISKE, MANHATTAN THEATRE.



ROSE COGHLAN, "IN URYSSES," GARDEN THEATRE.



BLANCHE BATES, BELASCO THEATRE.

Why, in These Sartorial Days, Should an Actress Worry About Acting?—Drama Is Approaching the Dressmaking Stage—Soon Dramatic Critics Will Have to Know All About the Mysteries of the Modiste.

MRS. LANGTRY is a sensible woman—in one respect, at least. She doesn't read "bad" criticisms of her play and her playing. "Bad" criticisms bring wrinkles and that drawn look about the mouth. But may they not bring improvement, if heeded? Now, don't be asking silly questions, but listen to the Langtry: Why did you write a bad notice of me and my play? We raised a hand in grievous protest. "It was nasty of you and I don't like you." With heart of lead we ask: "What said we to offend, madam?" "Lots of things, I'm told. I didn't read what you wrote. I was warned in time. I never read unpleasant things." We rallied at our traducers and swore that only fair words had passed our pen. "Well, I don't know," was the doubtful response. "I'm afraid you're an enemy of mine." We vowed unflinching devotion and sincere admiration—and what's more, we meant every word of it. "Well, then, why don't you say nice things about me? Now, other of the critics, Mr. William Winter?" Ah! for Mr. Winter's place in the affections of the Ever-Young. We don't know what the veteran critic said, but we'll wager it was nice, and that he has said nice things of Mrs. Langtry since the day she first set foot on these shores. For never have we communed with Mrs. Langtry that she did not make loving reference to Mr. Winter. She spoke of him yesterday and she spoke of him yesterday, when other critics had nailed the danger-sign to "The Cross-Ways." "Now, Mr. William Winter?" she began then, and so was it now, and so may it ever be. When our hair grows white—if there's any left to grow at all—we should cherish dearly a friendship like that of Mrs. Langtry. But as we will probably totter to a cheerless old age with that plaintive cry ringing in our ears: "Why didn't you say something nice about my acting?" "Did he treat her very badly?" "Oh, I think he was the average sort of husband." —"Mrs. Deering's Divorce."

himself in a courageous cadenza and huris a grand opera "Oh, fudge!" at the towering basso. But Mrs. Langtry—ah! she acts better than all and any of these. She acts natural. And that's a mighty hard thing for any one to do, either on or off the stage. As long as Mrs. Langtry is her own handsome, frank, likeable self, just so long will people flock to the theatre to see her. She has the distinction of well-bred personality, and, personally and professionally, one can't help liking her. She made even "The Cross-Ways" endurable. She's like a pleasant, wholesome nurse when you're lying sick in the hospital, and you gradually and gently come to the conclusion that a hospital isn't such a bad place after all. While Mrs. Langtry continues to keep the secret of perpetual youth locked in her breast and to retain her present firm grasp on the art of dressing, she needn't distress herself about "acting." Lillian Russell—who, by the way, is to return to trousers in "Whoop-de-Dee"—cannot act and cannot sing, yet people come all the way from Kankakee to see her. To be sure, dramatic art of the display kind is apt to be a bit red at the elbows, or to depend, perhaps, upon the quality of the underwear. But why involve "acting?" Goodness, gracious, isn't it enough to know how to dress? "Men are so biased nowadays that when they reach twenty-five it seems as if there was nothing left for them to enjoy." "Oh, I don't know; they don't all marry at that age." —"Personal."

But why worry about such a trivial thing as acting, Mrs. Langtry? Loads of persons can act. In fact, acting is so commonplace nowadays, in certain quarters, that it's next to vulgar. They act in Third Avenue, when the hero throws a protecting arm about the heroine and holds back the vengeful, maddened crowd with "Remember, she's a woman!" Just as if any one imagined for a moment she was an automobile or a Staten Island ferry-boat. And they act at the Metropolitan, when the blond little tenor arrays

If the dear old drama keeps on running to dress at the rate it has been going a dramatic critic, to properly fulfil his duties, will needs be an adept—theoretically, at least—in the high and noble art of dressmaking. He should know that the flounce at the bottom of the star's most dramatic gown should run higher in the back than in the front, and he should



MARGARET DALE, HERALD SQUARE THEATRE.

the hold-fast habit back or whether she had so far forgotten herself as to appear in the unstylish full-back. He should know whether the wife of the plunging Wall street speculator who is to fall in the next act just as the waiters are getting ready to serve brick ice-cream at the high-toned "soiree" has her sleeves trimmed with real lace or the kind Hetty Green buys. He should know whether the sweeping beauty with a past has silk lining in her gown or simply "near silk." He should know whether the seams in that swaggy mrsosborne worn by the woman who talks about her neighbors are hand or machine stitched. He should be able to tell by the way the heroine slopes to the front whether she is rigged up in a straight-front, a Zaza or a French form. He should know whether the economical waist of the blushing "bud" at her coming-out party is held on by a draw-string or a sticking-plaster. He should know whether those beautiful curves to the hips are natural or the result of judicious— But, then, it would hardly be fair for the exacting managing editor to expect the poor man to know everything! CHARLES DARTON.

New Productions Which Will Be Seen in New York Next Week

WITH six new plays of importance, to say nothing of a number of new melodramas of lesser importance, and the revival of two brilliant successes of last season, next week will be a remarkably busy one for early September. Charles Frohman will on Monday night produce at the Garden Theatre Stephen Phillips' poetic drama, "Ulysses." This production will introduce the English poet's work to American theatre-goers, and will bring forward Tyrone Power and Rose Coghlan in classic roles. Mr. Power will be remembered for his splendid acting of Judas in "Mary of Magdala." Other members of the cast will be Edgar Selwyn, Adelaide Prince, Ralph Delmore, Olive Oliver and William Owen. Over one hundred persons will be employed in the representation. "Ulysses" was first produced by H. Beerbohm Tree at His Majesty's Theatre, London, a year ago. Mrs. Emily Fowler—I saw you at the Empire Music Hall last night. Lord Granpierre—Yes, I'm on the vigilance committee there. —"Mrs. Deering's Divorce." Much interest will attach to the revival of the old Harrigan and Hart piece of play to the production of Ed-

ward Harrigan's new comedy of east side life, "Under Cover," at the Murray Hill Theatre on Monday evening. Mr. Harrigan will play Owney Gilmartin, a good-natured Irish politician; Mrs. Annie Yeamans will have the "tough girl" part of Boonie Susie, and a number of other clever people will offer picturesque types of character. George Abraham, son of Dave Abraham, has written six songs, which are said to have the true Harrigan flavor. Blanche Ring will again come forward as a star Monday evening, when Hammerstein's Victoria Theatre will reopen with "The Jersey Lily," a musical comedy, with the book and verses by George V. Hobart and the music by Reginald De Koven. Miss Ring will play the part of a young country actress, Billy Van, in the role of a veterinary surgeon, who will be the principal comedian, and others in the company will be Rose Besumont, Louis Harrison, Maude Raymond and Reine Davies. The name of Stella Hammerstein doesn't figure in the list. "Think," a melodrama played in England more than four thousand times, will have its first American production at the Academy of Music on Monday night. It will serve to introduce here Charles Warner, who has played the

role of Capesau from the time of the first presentation and made the characterization notable. The play is based on Zola's "L'Assommoir." Charles Reade making the dramatic version. The theme of the play is a combat between a lofty nature and the course of drink. Rich & Harris bring over the principal members of the English company. "A wise girl never keeps anything from her maid." —"Peggy from Paris." John Drew, while waiting for the improvements on the Empire to be completed, will inaugurate his season at the Herald Square Theatre Tuesday evening. In the first performance of "Captain Liepke," the authorship of which is divided between Anthony Hope and Harrison Rhodes. The scenes of the three acts are laid in Italy, and Mr. Drew is said to have been provided with an excellent light comedy role. Margaret Dale continues as Mr. Drew's leading lady, and the company includes Ethel Hornick, Alison Skipworth, Constance Bell, George Howard, Charles Lane, Louis Baker, Sydney Herbert, O. Kane Hollis and Robert Schable. Wednesday evening will bring that accomplished English comedian, Charles Hawtry, back to the Criterion Theatre with a play new here, "The Man from Blankley's." Mr. Hawtry plays the

part of a Scotch peer who wanders into a dinner party by error and is mistaken for a hired guest, "the man from Blankley's," who falls to arrive. Mr. Hawtry will be supported by his English company, which Charles Frohman has brought over entire and which includes two London favorites, Fanny Brough and Harry Kimball. Amusements. It's Cool at PROCTOR'S TO-DAY, 25c. 80c. TO-NIGHT, Res. 75c. 23rd St. Continuous Vaudeville. Delmore & Lee. Gillet's Pantomime Duet. Etc. 8th Ave. "A Southern Romance" and All Stock Favorites. Big V'de. Cont. 58th St. "Child Slaves of New York." Thrilling Hill. Mat. Mon., Wed., Thur., Sat. "Delmonico's at Six." Extra attraction! York & Adams. Big V'de. Next Week—A GREAT TEMPTATION. CONEY ISLAND. HENDERSON'S MUSIC HALL. MADISON SQ. GARDEN. FASHION SHOW. Demonstration on Lingerie Models. Showing Women How to Dress. Parisian Gowns for Sale. KNICKERBOCKER, 35th St. & 36th St. "Rogers Brothers in London." Engagement limited to 6 weeks. JOHNSTOWN FLOOD, CONEY ISLAND. METROPOLIS. JIM BLUDSO. 142d St. & 34th Ave. A GREAT TEMPTATION. EDEN. WORLD IN WAX. NEW GROUPS. CINEMATOGRAPH. X-ray Attractions. Charming Music. Madison Sq. Theatre. 24th St. near B'way. Mat. Wed. MY WIFE'S HUSBANDS 2:30 10:30. Amusements. Academy of Music, 14th St. & Irving Pl. LAST DAY. THE Bostonians in Robin Hood. Prices 25c. 50c. 75c. 1.00. Last Mat. To-day, 2c. Eves. 8-15. NEXT WEEK—The Famous English Actor CHAS. WARNER in "DRINK." Popular Prices. Regular Matinees. WALLACK'S, 14th St. & Broadway. Eves. 8:20. Mat. To-day and Wed., 2:15. "Greeny and Clean."—World. Geo. Ade's Latest Musical Success. PEGGY FROM PARIS. MUSIC BY WM. LORRAINE. CASINO, THE RUNAWAYS. PRINCESS, 14th St. & Broadway. Eves. 8:20. Mat. To-day, 2c. THE EARL OF PAWTUCKET AMERICAN. 14th St. & Broadway. Eves. 8:20. Mat. To-day, 2c. THE EVIL MEN DO BOSTOCKS, CONEY ISLAND. MINER'S, 5TH AVE. THEATRE. IMPERIAL BURLESQUES. BIJOU, 14th St. & Broadway. Eves. 8:15. Mat. To-day, 2c. COLLEGE PERSONAL. Amusements. HUBER'S 14TH ST. MUSEUM. Olga, Queen of Snake Charming; Yucca, the Female Sander; Sober Sun, the Regatta; Babette's Midnight Wonders; Balloonists; T. R. & C. & J. R. Burke & Co.'s Traction of "Gnomes"; "Tanglefoot"; the Delights, Francis Boyd, Garden Trio, Delmonico's Protections. MAJESTIC GRAND CIRCLE, 3rd Ave. & 34th St. Eves. 8:15. Mat. To-day, 2c. 2:15. TO-NIGHT 2:40. 9TH MONTH WIZARD OF OZ. 100,000 Display of Rarest Indian Curios. Next Sunday first time before civilized eyes. Grand Sacred Indian Dog Feast. Prices 25c. to \$2. Box office open 9 A.M. to 10 P.M. See Great Aboriginal Street Parade Wednesday morning. PARADISE ROOF GARDENS, 42d St. & 5th Ave. 14 BIG VAUDEVILLE ACTS. LAST WEEK. Next Monday, Victoria Theatre, Seats To-day. BLANCHE RING in "THE JERSEY LILY." PASTOR'S, 14TH ST. CONTINUOUS. 20 & 21c. HOWARD & BLAND. Owen Kidder & Co. A SPANISH SHOW TO-NIGHT. CIRCLE, 14th St. & 6th St. Eves. 8:15. Mat. To-day, 2c. 2:15. 4-Mortons-4 | 4-Nightons-4. Wilfred Clarke & Co., Sidney Grant, Hanchell, & Co. ST. NICHOLAS GARDENS ALL CARS. 66th St. & Columbus Ave. PASS DOOR. OTOTO AND JAPAN BY NIGHT. Seaside to every woman & child. PRICES—50c. 1.00. Mat. Wed. & Sat. 2c. 50c. THE DEWEY, Matinee To-Day. Reutz-Santley Burlesquers. GRAND Children's Sake. Next week—No Wedding Bells for Her. KEITH'S, 34th St. & Broadway. Eves. 8:20. Mat. To-day, 2c. 2:15. VIVIAN'S PAPAS. LUNA PARK INDIAN SUMMER CARNIVALS. ATLANTIC GARDEN, 10th St. & Broadway. Eves. 8:15. Mat. To-day, 2c. 2:15. GARDEN THEATRE, 3rd Ave. & 41st St. Eves. 8:15. Mat. To-day, 2c. 2:15. A PRINCESS OF KENSINGTON. 2. POWERS.